



WINCHESTER PUBLIC LIBRARY, WINCHESTER MASSACHUSETTS

ART IN THE LIBRARY

SOURCES

Archives of American Art,
Smithsonian Institute -
<http://www.aaa.si.edu/>

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1850–1950*. Winchester
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INTRODUCTION

Throughout its history, the Winchester Public Library has been the recipient of many generous gifts of art. Several of these items are on permanent display in the library, including murals, ceremonial silver, stained glass windows, and paintings.

The Winchester Public Library was founded in 1858. The present building was constructed in 1931 at a cost of \$137,000. Designed by highly regarded New England architect Robert Coit, along with the firm of Kilham, Hopkins & Greeley, the Library's English Norman exterior is of rough-faced Massachusetts granite with joints of dark mortar and trim of cut limestone. The building's innovative design, at that time combining both an art gallery and library, was featured in the June, 1932, issue of *The Architectural Forum*. An addition to the building, designed by Kilham, Hopkins, Greeley, and Brodie,

was completed in 1966. It provided for a larger reading and reference room, an enlarged children's room, a workroom, and increased storage capacity.

In 1995, Town Meeting voted overwhelmingly in favor of a library restoration project. Demolition and reconstruction began in March, 1995, and the newly renovated library was completed in November, 1996. Private donations of more than \$620,000 paid for the reparation of the Ripley and Caser murals, and the restoration of the Tiffany windows and the lobby skylight. New furniture, bookshelves, and new technology were also made possible. The taxpayer supported \$4.1 million bond paid for an increase to 28,000 square feet of floor space with wheelchair access to all of the library, an expanded and improved children's area, a new meeting room, and new energy efficient systems.

ARTIFACTS

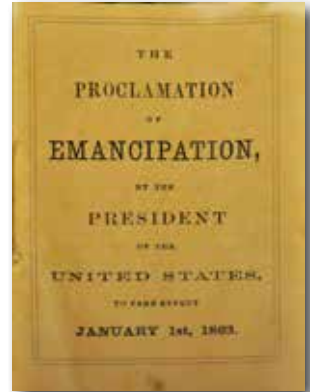
MAIN LEVEL, REFERENCE ROOM

The Proclamation of Emancipation by the President of the United States to Take Effect January 1, 1863

This is the original printing of one of the most important documents in the political history of the United States. It was financed and issued by Boston industrialist John Murray Forbes for sole distribution to slaves by Union troops. Forbes was an abolitionist who contributed to recruiting African-American troops, including the 54th Massachusetts volunteers. The Proclamation freed slaves only in those states in rebellion to the Union and was an important strategic, political and moral decision arrived at by President Lincoln.

Signed Photograph of Robert E. Lee

This is an original, signed photograph of Robert E. Lee from the M.B. Brady & Co.'s National Photographic Library. General Lee exhibits a deep sense of dignity and contemplation, but also a weariness born of years of struggle. Mathew B. Brady (1822–1896) was authorized to accompany and photograph the Civil War armies. Through his efforts, a vast visual record of the war was preserved.



Winchester Bowl

Colonel William Parsons Winchester (1801–1850), the town eponym, was a merchant in Boston, colonel of a volunteer regiment, and resident of Watertown. He never visited Winchester.

The Winchester Bowl is a hand-formed, cauldron-shaped punch bowl of coin silver with a gold-washed liner. The lip of the bowl is decorated with a border of scrolls, leaves and shells, while the body of the bowl sports two cartouches. One bears the inscription, "Presented to William P. Winchester to commemorate the pleasant hours his friends have passed on board his yacht *Northern Light*," and the other an etched seascape.

Several individually cast decorations, including an anchor, buoy, bucket, and rudder carry out the nautical theme of the bowl. Four dolphins surmount the base of the bowl and



support it with their tails. They in turn are supported by concentric rings representing layers of rock, seaweed, spilling water, and shells.

Northern Light, Colonel Winchester's yacht, was built in 1839. It was reportedly "the fastest bit of wood in Boston waters." The yacht was sold in 1849. In the winter of 1849–1850 the Colonel's friends agreed to commission the punch bowl as "an expression of their regard for the host and friend." In 1850, the bowl was exhibited in the store of Jones, Ball & Poor (later the establishment of Shreve, Crump & Low) in Boston.

In 1850 the Colonel died of typhoid fever at the age of 49. The bowl was presented to the town in 1900 by

Thomas B. Winchester, Colonel Winchester's son. The Board of Selectmen entrusted the care of the Winchester Bowl to the trustees of the town library.

MURALS

Two murals were installed in the library in 1934. The mural in the lobby was funded under the Public Works of Art Project of the Civil Works Administration, which employed artists to paint murals for public buildings during the Great Depression. The PWAP was the predecessor of the Works Progress Administration (WPA). The mural over the fireplace was funded through donations by Winchester residents. Artists during the Great Depression were employed to represent scenes of regional significance to the general public.

The subjects of both murals acknowledge Winchester's Colonial roots. The area's first English colonists were Puritans who settled in Charlestown and were granted land in what became Woburn, Winchester, and other nearby towns. Bible reading was central to their lives. Puritans set up the first printing press in Massachusetts in 1638, a sign of their commitment to learning and literacy.

MAIN LEVEL, LARGE MEETING ROOM

Caser, Ettore (1880–1944) ***Bible Reading in a Puritan Home***

Ettore Caser, a Venetian-born painter and etcher, modeled his techniques and pigments on those of the Old Masters, purposely turning his back on the prevailing painting styles and techniques of his day. His self-portrait hangs in the Large Meeting Room. Caser lived in Winchester for a short time. He studied in the studio of H. Dudley Murphy, died penniless, and is buried in the Murphy plot at Winchester's Wildwood Cemetery.



Ripley, Aiden LaSalle (1896–1969)
Purchase of Land from the Indians

Originally titled *The Beginning of Winchester*, the library's largest work of art depicts the sale of land including Winchester territory by the Native American leader, historically known as Squaw Sachem, to the Puritan colonists of Charlestown, led by Governor John Winthrop. Based on a 1639 Colonial deed, this romanticized scene is set on the hill west of the Mystic Lake, which she reserved for herself and her

people through her death, and includes the wampum, corn, and woolen coats exchanged for land. While the painting may not be historically accurate in every detail, the work depicts a myth and a memory in a solemn, classical manner. **Aiden Ripley**, a Lexington artist painted *Paul Revere's Ride* for the Lexington Post Office.



PAINTINGS

MAIN LEVEL, REFERENCE ROOM

Piper, Richard U. (1816–1897) ***Winchester Center, 1845***

Richard Piper graduated from Dartmouth Medical School in 1840 and was a painter as well as a physician. He authored the book “Operative Surgery” a rather large volume on surgery enriched by almost 2,000 engravings from his own drawings. The book was highly regarded by the medical profession in its day. He was said to have “the eye of an artist, the hand of a draughtsman and the spirit of an enthusiast.”

This painting of what became Winchester Center is actually a view of the village of South Woburn, 1845, showing Mill Pond, a few homes on Main Street, and the First Congregational Church. The painting is owned by the Winchester Historical Society and is on long term loan to the Library. It was featured on the cover of the boxed *History of Winchester* by Chapman and Stone.



Baldwin, Esther Mabel (also Esther Williams) (1867–1964)
Portrait of David N. Skillings, Senior (1818–1880), 1889, oil

Esther Baldwin (later Mrs. Williams) was the niece of another artist represented in the library's art collection, J. Foxcroft Cole. As a girl, she lived in her family's home overlooking Wedge Pond, but after marriage lived in Boston, where she maintained a life-long, active interest in music, art, and New England antiques. She studied with Maurice Prendergast, whose friend and patron she became. They often painted together in her Boston studio or *en plein air* at her summer home in Annisquam. A member of Boston's Copley Society and the New York Woman's Art Club, she exhibited in both cities, as well as Paris.

David Skillings came to Winchester in 1854. A wealthy man, he owned and developed Rangeley development in Winchester. He served as a Selectman and Water Commissioner. He was a donor to many town projects and to the library.



Bicknell, Albion Harris (1837–1915)
Portrait of Abraham Burbank Coffin (1831–1907), oil

Although best known for his portraits and historical subjects, **Albion Harris Bicknell** also painted and etched still lifes and landscapes. Born in Turner, Maine, he moved to Boston and studied art at the Lowell Institute around 1855. From about 1860 to 1862, he studied at the École des Beaux-Arts in Paris under Thomas Couture. In 1864 Bicknell established a studio in Boston and began exhibiting at the Boston Athenaeum annually. He helped found the Allston Club in 1866. After moving to Malden, Massachusetts, in 1875, he began experimenting with the monotype process. By 1881, he had completed at least fifty such prints.

A.B. Coffin was born in Gilead, Maine. He studied at Phillips Academy in Andover and graduated from Dartmouth College in 1856. He studied law in Virginia and practiced law in Boston and Stoneham, where he held the office of Trial Justice. He served in the state legislature and, locally, was a member of the Masonic lodge, the School Committee, and Board of Health. He was generous to the Town of Winchester and was active socially and politically.



Bicknell, William H. Warren (1860–1947)
Portrait of Jere Arthur Downs (1872–1936), oil

William Bicknell, a Winchester resident, was a charter member of the Winchester Art Association. He was born in Boston and attended Boston Public Latin School in 1878. He was a student at the Boston Museum of Fine Arts School. Although a portraitist, he preferred and was widely known for his etchings. He kept a studio in Provincetown. Bicknell provided the illustrations for Henry Smith Chapman's *History of Winchester*. A collection of his work was given to the Boston Public Library by his widow. He is also in collections at the Library of Congress, the New York Public Library, and the Chicago Art Institute.

Jere Arthur Downs was one of Winchester's leading citizens. He was a successful businessman and was made president of the Boston Stock Exchange. He served on several local business boards and town committees, including the Finance Committee. His hobby was the growing of orchids and specimens from his greenhouses were perennial winners in the larger flower shows throughout New England. He and his sister Elizabeth were generous contributors to the library. The painting is dated 1923. Since 1992 the portrait has been on permanent loan from Winchester Hospital.



MAIN LEVEL, LARGE MEETING ROOM

Caser, Ettore (1880–1944)
Self-Portrait, oil

Ettore Caser's self-portrait is dated 1915, thus capturing his image at about the time he returned to Italy to serve his homeland during World War I. The frame bears several exhibition stickers, indicating it was displayed in Boston and New York City as well as Winchester. (For further information about the artist, see the Caser entry under Murals.)



MAIN LEVEL, LARGE MEETING ROOM

Williams, Leroy (1878–1965)
Portrait of Lewis Parkhurst (1856–1949), oil

Leroy Williams was formerly of New York but made his home in Weston, Vermont. Williams served in the Navy during the Spanish-American War and worked for the National Survey in Chester, Vermont, making maps. He painted a Work Projects Administration (WPA) mural for an historical museum in Bennington, Vermont.

Lewis Parkhurst was a civic and philanthropic leader during his 68 years residing in Winchester. He was a member of the Legislature as a senator and a representative. The Parkhurst School is named after him. Lewis Parkhurst served as a trustee of the library 1887–1888. He was principal of Winchester High School for five years beginning in 1886. He served on many town committees. At the suggestion of friends, Parkhurst presented his portrait to the library in 1938. "Mount Monadnock," the oil painting by Herman Dudley Murphy was a gift to the library from Lewis Parkhurst and is hung in the Library Director's office.



ADMINISTRATION LEVEL, CONFERENCE ROOM

Cole, Joseph Foxcroft (1837–1892)
Farm Scene Near Bacon Mill, oil

This painting depicts a bucolic scene of cows grazing under trees along the Aberjona River. The mill, located above the Mystic Lake is visible in the background. The scene was painted from the front piazza of the old Bacon House, not far from **Joseph Cole's** own home.



ADMINISTRATION LEVEL, CONFERENCE ROOM

Smith, Henry Pember (1854–1907)
Morning After Shower, Lake Como, oil

Henry Smith was an American painter who specialized in New England scenes and views of Venice. He is best known for his depictions of country cottages and river scenes around Lyme and East Lyme, Connecticut, and paintings of the sea and shore in New Jersey, Rhode Island, and Cape Ann to Maine. Like Ettore Caser, he was mostly self-taught. Smith was born in Waterford, Connecticut. During the 1880s, he studied the Old Masters in Paris, Brittany, Normandy, and Venice and along the English Cornish coast. He was a member of the Artists' Fund Society and the American Water Color Society, and exhibited at the National Academy of Design, the Brooklyn Art Club, the Boston Art Club, the Pennsylvania Academy of Fine Art, and the Art Institute of Chicago.



ADMINISTRATION LEVEL, FOYER

Court, Lee Winslow (1903–1992), *A Mountain Kingdom*, oil

Known for his shore scenes of Monhegan Island, Maine and New England snowscapes, **Lee Winslow Court** was born in Somerville, Massachusetts and lived in Winchester. From 1925 to 1960, he was Director of Displays and a designer for Filene's department store in Boston. In 1925, he made his first trip to Monhegan and returned every summer for the remainder of his life, building a studio there in 1958. Court also painted in the Antarctic, Ireland, the Canadian Rockies and the Norwegian Arctic regions. Lee Court took his art training at Massachusetts College of Art. In 1922, he was a student of Aldro Hibbard in Rockport, Massachusetts. This painting was donated by the artist's daughter, Patricia Court Bonnell.



ADMINISTRATION LEVEL, STAFF ROOM

Lobingier, Elizabeth Miller (1889–1973), *Sails*, oil

A nationally recognized landscape painter, **Elizabeth Lobingier** worked primarily in oils and watercolors. She taught art in Winchester through the Studio Guild and at the Boston Museum of Fine Arts. Lobingier was The Studio Guild's first instructor and remained active for nineteen years. A native of Washington, D.C., Lobingier graduated from the University of Chicago and taught in the elementary schools in Chicago before she came to Winchester in 1926. She resided at 7 Lewis Road with her husband, Rev. John L. Lobingier. Lobingier was awarded over fifty awards and medals. Active in art societies of Rockport and Cape Ann, she was also a member of the Copley Society in Boston. She is the author of eleven books on art and religious instruction. *Sails* was presented to the library in Memory of Marianne Coleman Keyes, 1958, by the En Ka Society.



Cole, Joseph Foxcroft (1837–1892)
View on the Aberjona (Mystic Pond), oil

Considered one of Cole's most successful landscapes, this picture was presented to the library by Mrs. Georgianna Skillings Banks in honor of her father, the Honorable David Nelson Skillings, one of the earliest contributors of funds for the Library.

Born in Jay, Maine in 1837, **Joseph Cole** was a lithographer's apprentice in Boston before traveling to France in 1860 to study painting. He set up a studio in Boston adjoining William Morris Hunt. Cole is best known as a landscape painter, specializing in seascapes and farm scenes, many of which feature Winchester scenes. A friend of Winslow Homer, Cole, along with William Morris Hunt was influential in creating an appreciation of, and market for, French painting of the Barbizon School in the United States. In 1877 Cole settled in Winchester where he lived for the rest of his life.



Enneking, John Joseph (1841–1916)
Apple Blossoms, oil

John Enneking painted landscapes. Once hailed as the “American Turner,” his reputation was built on his ability to absorb and mirror the varying moods and atmospheres of nature. He painted in a variety of styles including Hudson River School, Tonalism, and Impressionism. Although he cannot be easily slotted into any one of those categories, he was best known for Tonalist forest scenes at twilight. Enneking lived in Boston from 1876 until his death in 1916. He was born in Minster, Ohio. In 1868 he came to Boston to study lithography. He lived in Paris and Munich from 1873–1876. In 1876 he returned to Boston and opened a studio. He exhibited at the Paris Expo 1900. His work is in the collection of the Worcester Museum and the Boston Museum of Fine Arts. In addition to his career as an artist, he was a crusader for the establishment of a Boston park system, and it is largely due to his efforts that Stony Brook Reservation in Hyde Park exists.



Garrett, Edmund Henry (1853–1929)
Early Morning, Cape Cod, oil

Edmund Garrett was an American illustrator, bookplate-maker, author, as well as a highly respected painter, known for his landscapes. He is also known for his illustrations of the legends of King Arthur. He was born in Albany, New York on October 19, 1853 and moved to Boston as a child. While little is known of his initial art education, Garrett rose through the ranks to become a distinguished member of the Boston Art Club and the Copley Society of Art, and was an acquaintance and colleague of renowned impressionist artist Childe Hassam. He studied at the Académie Julian in Paris under Gustave Boulanger, Jules Lefebvre, John Paul Laurens, and Hector Leroux. After residing in Paris for approximately five years, he returned to America and settled in Winchester for 14 years. He established a successful studio in Boston on Tremont Street. His works hang in the New York Public Library, the Art Institute of Chicago, the Museum of Fine Arts, the Boston Public Library, and the Massachusetts State House.



Murphy, Hermann Dudley (1867–1945)
Mount Monadnock, oil

Hermann Murphy, a Massachusetts native, was a painter and illustrator. He studied art under Edmund Tarbell at the Boston Museum School and later in Paris at the Académie Julian. His early career focused on portraiture and landscape painting. After exhibiting at the 1913 Armory Show, Murphy rejected Modernism and painted still-life. He was known for his Tonalist style and his floral still-life paintings which included objects d'art such as Chinese ceramics, bronze statues, and textiles. Murphy was a charter member of the Winchester Art Association and organized the Winchester Handicraft Society. He taught art classes at the Harvard School of Architecture and the Worcester Art Museum School. "Mount Monadnock" was given to the library by a former trustee, Lewis Parkhurst.



PHOTOGRAPHS

MAIN LEVEL, STAIRWAY TO THE UPPER LEVEL

Nadel, Allan S., MD, *Winchester Public Library Front Entrance*

Gratefully dedicated to Tarvis H. Hintlian by Fred and Alicia Hintlian.



QUILTS

GROUND LEVEL, CHILDREN'S PICTURE BOOK ROOM

Fiorentini, Jean, *The Princess and the Frog*

Jean Fiorentini, a Winchester resident, designed this 40" x 60" quilt in 2003. The design is original except for the princess. The image of the princess was used with permission from Barefoot Books.



Jenks Center Quilters

As you go up the library stairs, there are two beautiful quilts that catch the light from the skylight. The quilts were made for the library in 1996 by a group of quilters at Winchester's Jenks Center. Jane Norberg led the group.



SCULPTURE

OUTSIDE LAWN NEAR THE WASHINGTON STREET ENTRANCE

Lord, Madeleine, *Umbrella Parade*

Created by Winchester artist **Madeleine Lord**, this sculpture, delightful in all weather, is on the lawn near the Washington Street entrance. Ms. Lord creates her playful sculptures from cut and painted steel. Passionate about public art, her public art installations include: five life-size figures at Fort Washington Park, Cambridge; the Cherubim, Seraphim installation at Forest Hills Cemetery; the garden design and installation in Grant Park, Chicago at the time of the Millennium Park opening. She graduated with a B.A. in Studio Art from Smith College and studied welding at the Shawsheen Vocational Technical School. She has been a member of the Cambridge Art Association since 2008.



MAIN LEVEL, REFERENCE ROOM

King, John Crookshanks (1806–1882) *Bust of Colonel William Parsons Winchester, 1852*

John King, a native of Scotland, arrived in America in 1829 and originally worked as a machinist in New Orleans, Louisville, and Cincinnati. After he took up sculpture he moved to Boston about 1840 and made marble busts and cameos. The original marble bust and pedestal is on display at Town Hall. The library has a plaster copy.



WINDOWS

MAIN LEVEL, REFERENCE ROOM

Tiffany & Company, New York, Tyler Memorial Windows

A memorial to long-time library trustee Joseph H. Tyler (1825–1892), the windows were presented to the town by his family in 1894. Originally installed in the Town Hall when the library was located there, the windows were incorporated into the current building when it was built in 1931.

The windows were designed by Tiffany & Company of New York.

The Tyler Windows are a particularly appropriate memorial for a library as they contain three panels, or lights, depicting the history of book making. The central light commemorates the invention of the printing press by



Johannes Gutenberg. The two side lights show the tree of knowledge and wisdom, whose branches bear the printer's marks of early followers of Gutenberg.

The panels which form the lower portion of the three lights commemorate the period before Gutenberg, representing three early forms of the book—a Roman

wax tablet, a Greek scroll, and a medieval illuminated missal. Included in the windows are quotations from, among others, Plato, Cicero, Dante, and Victor Hugo. The words from Shakespeare's *Tempest*, "My library was dukedom large enough," are particularly appropriate in a library setting.

ETCHINGS

ADMINISTRATION LEVEL, LIBRARY DIRECTOR'S OFFICE

Bicknell, William H. Warren (1860–1947)
Howard Pyle drawing of Gutenberg, 1903

William Bicknell, a Winchester resident, was a charter member of the Winchester Art Association. He was born in Boston and attended Boston Public Latin School in 1878. He was a student at the Boston Museum of Fine Arts School. Although a portraitist, he preferred, and was widely known for, his etchings. He kept a studio in Provincetown. Bicknell provided the illustrations for Henry Smith Chapman's *History of Winchester*. A collection of his work was given to the Boston Public Library by his widow. He is also in collections at the Library of Congress, the New York Public Library, and the Chicago Art Institute.



